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G U I D E
THROUGH THE
ROYAL ACADEMY,

BY

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TO THE ROYAL ACADEMY.

L O N D O N:

PRINTED BY T. CADELL,
PRINTER TO THE ROYAL ACADEMY.

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Библиотека

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C A I

and to instruct Ourselves or any one else; and to Ourselves to be
enabled to convey this information to the publick, according to
the best of our knowledge.

G U I D E **THROUGH THE** **ROYAL ACADEMY.**

TO those, whom either vagrant curiosity, or desire of instruction,
brings into the Apartments of the Royal Academy, not to know
the design, the history, and the names of the various Models that
stand before them, is a great abatement of pleasure, and hindrance of im-
provement. He who enters, not knowing what to expect, gazes a while
about him, a stranger among strangers, and goes out, not knowing what he
has seen. The subsequent Lists of the Casts in the Academy, with some kind
of explanation to each, may therefore be useful to those that love the Arts,
and desire not to love them blindly. I am able to estimate better the de-
ficiency of that kind of knowledge in others, by the difficulty I met in
obtaining that information, which I am now desirous to afford.

But before I enter upon a Description of those Casts, the Public may
possibly be pleased with a general view of the Fabrick, in which that splen-
did establishment is contained, and like to be apprised of the various par-
ticulars relative to it, which my intimacy with the Architect, and other per-
sons concerned, has enabled me to collect.

The necessity of erecting proper Offices for the transaction of the public
business of the Nation, and the expedience of uniting in one place all those
that have any connection with each other, after having long been the sub-
ject of discourse, became at last an Object of Parliamentary Consideration,
and the old Palace of Somerset was purchased of the Crown for that pur-
pose, an Act being passed in 1774, "for embanking the River Thames
before Somerset-House, and for building, upon the ground thereof, va-
rious Offices herein specified, together with such other Public Offices and
Buildings as His Majesty should think fit."

The late Mr. Robinson, Secretary to the Board of Works, was the per-
son first appointed to conduct this great Edifice; and the buildings were to
be erected in a plain manner, rather with a view to convenience than orna-
ment. But Mr. Burke, and various other Men of taste in Parliament,
having suggested the propriety of making so vast and expensive a Design at
once an object of national splendour as well as convenience, it was resolved,
not only to execute the Work with the strictest attention to the business

of the Public Offices; but likewise with an eye to the Ornament of the Metropolis; and as a monument of the taste and elegance of His Majesty's Reign.

Mr. Robinson made some attempts upon this double idea; but he dying before any thing was begun, or any of the Designs compleated, Sir William Chambers was, at the King's request, appointed to succeed him in October 1775, and all Mr. Robinson's Designs were delivered to him; of which however he made no use, as he thought of a quite different disposition; nor is there the least resemblance between his Designs and those of Mr. Robinson, all which I have more than once seen, and considered with sufficient leisure and attention.

Space to be occupied by the whole Edifice. The space to be occupied by this Edifice, though narrow towards the Strand, being there only 135 feet, is very considerable elsewhere, being, from the Strand-front to the front of the Embankment on the River, 500 feet deep, and nearly 800 feet wide.

This great Area Sir William Chambers has distributed into a large quadrangular Court in the center, 340 feet long, by 210 feet wide, with a Street on each side, and parallel to it, extending 400 feet on a width of 60 feet, as a double passage from the Strand to a spacious terrace on the banks of the Thames, raised 50 feet above the bed of the River, being 50 feet wide, and extending in length 800 feet.

These great spaces are all to be separated and surrounded by buildings of hewn-stone, which, though yet only raised to three stories, are to rise to six when finished. They are to be decorated in the same grand style, and with the same degree of magnificence, as the front now compleated towards the Strand, and are to contain many Public Offices, with houses and apartments for a great number of Officers and Servants belonging to them, whose residence has been judged necessary for the more regular and expeditious dispatch of business.

Offices that are to be in the Palace. The principal of these are, the Privy-Seal and Signet-Offices; the Navy-Office; Navy-Pay; Victualling; Sick and Wounded; Ordnance; Stamp; Lottery; Salt-tax; Hackney-Coach; and Hawkers and Pedlars-Offices: also the Surveyor-General of Crown-Lands-Office; the Dutches of Cornwall and Lancaster; the two Auditors of Imprefts; the Pipe-Office, and Comptroller of the Pipe; the Clerk of the Eſtreats, and Treasurers-Remembrancers-Offices. The King's Barge-Houses are likewise comprehended in the Plan, with a Dwelling for the Barge-Master; besides Houses for the Treasurer, the Pay-master, and six Commissioners of the Navy; for three Commissioners of the Victualling and their Secretary; for one Commissioner of the Stamps, and one of the Sick and Wounded; with commodious Apartments in every Office for a Secretary or some other acting Officer; for a Porter, and their Families.

Such is the general Design of this Work, and this is all that can yet in general be ſaid of it. But the Building towards the Strand, as it is compleatly finished, will admit of a more satisfactory description, which I shall endeavour to give as distinctly as I am able, the rather as it is that part of

the

the design, which Royal Munificence has appropriated to the reception of polite Arts, ancient Knowledge, and modern Philosophy, subjects equally interesting to a great and polished Nation.

The Front towards the Strand is composed of a rustick Basement supporting a Corinthian order of columns, crowned in the center with an Attick, and at the extremities with a Balustrade.

The Basement consists of nine large Arches, three in the middle, open, forming the principal entrance, and three at each end, filled with Windows of the Dorick Order, adorned with Pilasters, Entablatures, and Pediments.

On the Key-stones of these nine Arches are carved in alto-relievo, and in Key-stones, a very masterly manner, nine Colossal Masks, representing Ocean and the and Masks, eight great Rivers of England, *Thames, Humber, Mersey, Dee, Medway, Tweed, Finn, and Severn*, with proper Emblems to mark their several peculiarities.

OCEAN is in the center, represented by the Head of a venerable old man, whose flowing beard, resembling waves, is filled with fish of various kinds. On his forehead is placed a Crescent, to denote the influence the Moon has on its waters, and round his temples is bound a regal Tiara, adorned with crowns, tridents, and other marks of Royalty.

To the right of Ocean appears the *Thames*, represented by a majestick Head, crowned with billing Swans and luxuriant garlands of fruits and flowers. His hair and beard are dressed and plaited in the nicest order, and his features express at once good sense, good humour, and every species of urban perfection.

The next in order is the *Humber*, a striking contrast to the *Thames*, exhibiting an athletick hardy countenance, with the beard and hair seemingly disordered by the fury of tempests. His cheeks and eyes are swelled with rage, his mouth open, and every feature distended, as expressive of the boisterous intractable character of that River.

Next to the *Humber* are placed the *Mersey* and the *Dee*, one crowned with garlands of oak, the other with reeds and other aquatick productions. The last of these is the work of *Sig. Carlini*; the other four of *Sig. Carlini and Mr. Wilton*, all executed with a taste and skill, that does great credit to these two able Artists.

These are the Masks, which decorate the Arches to the right of the center. Those towards the left are; first, the *Medway*, a Head similar to that of the *Thames*, but of a different character, marking somewhat less urbanity, being more negligently dressed, and bearing for emblems the Prow of a Ship of War, with festoons of hops, and such fruits as enrich the banks of that River.

The *Tweed* comes next, represented by a Rustick, with lank hair, a rough beard, and other marks of rural simplicity, with which however the ingenious Sculptor has artfully given to the head a character of sagacity, valour, fortitude, and strength. It is crowned with a garland of roses and thistles; and, though it be the last, is certainly not the least able performance of *Mr. Wilton*.

The remaining two on the left side of the center, are finely executed by Signor Carlini. The first represents the *Tine*, with a head-dress artfully composed of Salmon intermixed with Kelp and other sea-weeds. The second represents the *Severn*. It has a similar head-dress, composed of sedges and cornucopias; from whence flow abundant streams of water, with lampreys and other species of fish, that abound in that River.

I have been thus particular in the description of these nipe Masks, as they exhibit more variety than could be expected, and because they are executed with much more taste and skill, than is usually bestowed on such works.

The Corinthian Order on the Basement just described, consists of ten Columns placed upon pedestals, and having their regular Entablature; all executed with great correctness, and in the most approved style of Antiquity.

The Order comprehends two floors; a Principal and a Mezzanine. The Windows of this are only surrounded with architraves, while those of the Principal have before them a Balustrade, and are ornamented with Ionick pilasters, entablatures, and pediments. The three central ones have furthermore large Tablets covering part of the architrave and frieze, on which are represented in basso-relievo *Medallions of the King, Queen, and Prince of Wales*, supported by Lions, and respectively adorned with garlands of laurel, of mrtle, and of oak, all executed by Mr. Wilton.

The Attick, which distinguishes the center of the Front, extends over three intercolumniations, and is divided into three parts by four *colossal Statues* placed on the Columns of the Order, the center-division being reserved for an Inscription, and the two side ones having oval windows in the form of medallions adorned with festoons of oak and laurel. The four Statues represent venerable Men in senatorial robes, with the cap of liberty on their heads. All of them have in one hand a Fasces composed of reeds firmly bound together, an emblem of strength derived from unanimity, while the other hand of each Figure sustains respectively, the Scales, the Mirrour, the Sword, and the Bridle; Symbols of Justice, Prudence, Valour, and Moderation; Qualities by which Dominion can alone be maintained. The two Figures nearest the center were made by Signor Carlini; the two at the extremities by Signor Ceracchi, an Italian Sculptor, who resided some time in London, whose abilities the Architect wished to encourage and keep among us; but the little employment found in England for Sculptors, however excellent, frustrated his intentions.

Signor CARLINI and Signor CERACCHI.

The Attick terminates with a Group, consisting of the *Arms of the British Empire*, supported on one side by the Genius of England, on the other by Fame sounding her trumpet. The whole is a much approved performance of Mr. Bacon.

Before I proceed further, I shall beg leave to transcribe some remarks upon this Front, which appear to me candid and judicious. They were printed in several of the Daily Papers soon after it was finished and exposed to public view.

" This

MEDAL-
LIONS in the
Front.

Colossal Sta-
tues in it.

" This whole Composition (says my Author) is far from considerable, being little more than 130 feet in extent. All that the Artist could do in so small a compass, and all that he seems to have attempted, was to produce an object, that should indicate something more considerable within, and excite the Spectator's curiosity to a nearer examination of the whole, of which it made a part. His style in consequence is bold, simple, and regular. It is an attempt to unite the chastity and order of the Venetian Masters with the majestick grandeur of the Roman. The parts are few, large, and distinct. The transitions sudden, and strongly marked. No breaks in the general course of the Plan, and little movement in the outline of the Elevation; whence the whole Structure has acquired an air of consequence, to which its dimensions do not intitle it. The great proportions are such, as have been observed by *Palladio* in the Tieni, Porti, and other of his Palaces in and about Vicensa; and the detail, with regard to form, disposition, and measure, chiefly collected from the same *Palladio*, from *Vignola*, from *Raphael*, from *Baldassar Peruzzi*, and from the Antique, new modelled, and skilfully adapted to the general bent of the Design."

The three open Arches in the Strand-front, which have been before mentioned, now form the only, and will always form the principal *Entrance* to the whole Structure. They open to a spacious and stately *Vestibule*, uniting the Street with the back Front, and serving as the general Atrium to the whole Edifice, but more particularly to the Royal Academy, and to the Royal and Antiquary Societies, the entrances to all which are under cover.

The *Vestibule* is decorated with columns of the Dorick order, whose entablatures support the Vaults, which are modestly set off, as is the whole Composition, but with well-chosen antique-ornaments, among which are intermixed the *Cyphers of their Majesties and the Prince of Wales*.

The general idea of this *Vestibule* seems taken from that of the great Farnese-palace at Rome, designed by *Antonio Sangallo*; yet so altered in its forms, proportions, and decorations, that scarce any resemblance to the Original remains. We may therefore, in conformity to the old Spartan custom, applaud the theft in consideration of the skill with which it has been concealed, and without any imputation of flattery be allowed to observe, that the application is judicious, and the whole composition a well-digested and carefully-studied Performance.

Over the central Doors in this *Vestibule* are placed two *Busts* executed in ^{Central} *Portland stone* by *Mr. Wilton*. That on the *Academy-side* represents ^{Doors in it.} *Michelangelo Bonarroti*, the first of Artists; that on the *Societies*, *Sir Isaac Newton*, the first of Philosophers.

The front of this Building towards the principal Court, is considerably wider than that of the Strand, being near two hundred feet in extent, and is composed of a *Corps-de-Logis* with two projecting Wings. The style of decoration is however nearly the same, the principal variations consisting in the doors, windows, and other smaller parts, which are of other forms, and

Sphinxes and Altar.

different dimensions, and in the Architect's having employed pilasters instead of columns, excepting on the fronts of the Wings, each of which has four, supporting a Finishing composed of two *Sphinxes* with an *antique Alter* between them, that makes an agreeable termination, and serves to conceal Chimneys necessarily there.

Other Decorations of the FRONT towards the Court.

What has been before observed with regard to the Strand-front, may with equal justice be applied to this. The decorations of the principal-floor-windows, though simple, deserve attention, as the forms are perfectly chaste, and the profiles scrupulously correct. The Doors to the Wings are skilfully contrived at once to unite with the Composition, to give entrance to a Ground-floor, and light to a Mezzanine: and the union of all the Ground-floor-windows with those of the Mezzanine-story, is a new and a lucky thought, since it obviates the ill effect, which such little apertures occasion in almost every composition I can at present recollect.

Masks by Mr NOLLEKENS.

The five *Masks* on the Key-stones of the Arches, representing *Lares*, or tutelar Deities of the Place, are able performances of the ingenious Mr. Nollekens.

STATUES by Mr. WILTON.

The *Statues* of the Attick represent the four Parts of the Globe. America armed and breathing defiance; the rest loaded with tributary fruits and treasures. They are all executed in a very masterly manner by Mr. Wilton.

Mr. BACON.

The *Couronnement*, or Attick-finishing, by Mr. Bacon, like that of the Strand-front, is composed by the *British Arms* placed on a Cartel surrounded with sedges and sea-weeds. It is supported by Tritons armed with tridents, and holding a Fefoon of Nets filled with fish and other marine productions.

Sunk COURTS.

Before we leave this Front I must not omit to mention the two sunk Courts surrounded with very elegant rustic Arcades, and serving to give light to the basement-story of the Royal Academy, the Royal Society, and the Rooms intended to contain the National Records. In the middle of each of these Courts is a Reservoir of water, serving not only to all the Cellar-Stories, but also the Engines in case of fire. The water is served from the New-River; and being almost constantly on, must, I apprehend, prevent all accidents of fire, more especially as great care has been taken throughout the Building, to render it as little liable to them as possible.

ENTRANCE to the Academy and the Societies.

Returning from the great Court to the Dorick Vestibule before described, you find on the right hand the Entrance to the *Royal and Antiquarian Societies*, on the left that of the *Royal Academy*: And as this is the immediate Object of this little publication, I shall proceed to give a particular account of it, after having just mentioned, that the two learned Societies, its Neighbours, are lodged in such a manner, as national splendour and their importance in the literary World required. They have spacious and magnificent Rooms for their publick Assemblies, ample Libraries for their Books, retiring Rooms for their deliberations, and commodious apartments for their Secretaries, Clerks, and other Servants.

THE HALL.

The first Room of the Royal Academy's Apartments is a Hall about 29 feet square, which by having one side open to the Great Stair, from which

it is only separated by an airy Sceen of fluted Dorick Columns, appears *SCREEN of Columns in the Hall.* more considerable than it really is, and exhibits a piece of scenery exceedingly agreeable, particularly during the Exhibition, when that circular Stair behind the Screen of Columns affords a constant-moving Picture of every gay and brilliant Object which graces the Beau-Monde of this vast Capital, pleasantly contrasted with wise Connoisseurs and sprightly Dilettante's of every size and denomination.

The Hall contains nothing very remarkable. Its walls are stuccoed in *Description of the HALL,* compartments, adorned with some antique Basso-relievos over the doors, and finishing with a composed Dorick Entablature, of which the Frize and some of the Mouldings are enriched. It is a Composition of the Architect's own, imitated from a Fragment mentioned in *De Cambray's Parallelle.* He had before employed it at Lord Melbourne's in Piccadilly, and in various other of his Buildings.

On one of the windows of this Hall there is *an antique Urn,* of a fine *Casts in the HALL.* form, and beautifully carved all round. You will notice two *Casts of an old Lion,* that died in the Tower, modelled for the use of the Academy. There is also an *Hercules ebrius,* or *drunk,* the Original of which was lately found at Rome; but not much admired. Of *Michelangelo's Torso* and the *Apollo Pythius* I shall say nothing here, as they are but duplicates of others to be mentioned above-stairs. But look at the *Relievo's* against the wall. One, an *Alto-relievo,* supported by two small and whimsically adorned *Columns,* that belonged to the old building, represents a *Group of Angels.* The Original at Naples forms the front of an Altar in the Theatines-Church. Among *Fiamingo's Works* this is reckoned the best. It is not possible for marble to exhibit Nature with more truth than in that Original, as we may judge by this *Cast,* which was another present from Sir William Hamilton to the Royal Academy. The *Basso-relievo* on the other side the door, representing a kind of Bacchanalian, is by *Michelangelo,* as I am told. Each Relievo has three *Buffs* at top, all ancient, and all classical, if I may be allowed the expression.

To the right of the Hall are the *Secretary's Office,* and the *Academy of living Models.* In this last, besides the Sculptures, Models, and Drawings annually exhibited there, of which the annual Catalogue gives a particular account, are to be seen the following *Casts* and *Clay-models,* which I arrange in an Alphabetical Order, because they are so often moved for the convenience of the Students, that there is no possibility of ascertaining fixed places for them: but, as most of them have names written upon them, I hope the Reader will find without difficulty such information as he may require. I shall for the same reason follow the same method when above-stairs. Mean while let us begin with

ADOLESCENTULUS, or *Little Boy.* This was a Work of the above-named *Casts in it.* Francis Quesnoi, commonly called *Fiamingo,* because a Native of Flanders, who spent the best part of his life in Italy. It is an opinion contradicted by few, that, in the sculpturing of Boys and Children (and in that alone) the Artists of ancient Greece were inferior to those of modern times. Among these *Fiamingo Some Account is of FIAMINGO the Statuary.*

is reckoned the foremost. I have read somewhere, that he, as well as *Algardi* and *Nicholas Poussin*, first learned to represent them by studying the Works of *Albano*, who himself painted over and over his own most beautiful children, of which he had no less than a dozen. Others say, that *Fiamingo* reached that kind of excellence by contemplating and drawing some Children painted by *Titian*. Both facts are possibly true. Suffice that this *little Boy* is one of his best works. It was a present of Sir William Hamilton to the Royal Academy.

ANTINOUS. This is but a Fragment of an Alto-relievo to be seen in the Villa-Albani at Rome. Some say, that the whole represented the Apotheosis or Deification of a young Man of that Name, who lived in the time of the Emperor Hadrian. As *Antinous* was the most beautiful youth of that age, and in such high favour with that Emperor as to be deified by him after death, his images in various forms were greatly multiplied by the Artists of that day, and a considerable number of them came down to us, generally much esteemed for the perfection of their workmanship. Among the rest, this Relievo is in great request, and Casts of it are to be seen in all Academies for the young Students to draw by.

ATALANTA. This is the Bust of a Statue in a running posture, to be seen at Marly in France; a Work of *Le Pautre*, who was one of the most able Sculptors and Architects in the service of Lewis the XIV. In carving the sorrowful face of this Figure, *Le Pautre* visibly intended to rival the grief expressed in the countenance of one of *Niobe's Daughters* belonging to the Group to be mentioned by and by, when we come to speak of *Niobe's Head*. It had possibly been better, if, instead of an *Atalanta*, he had made a *Daphne*, or some other subject of it, as the Calydonian Maid must have appeared full of anxiety rather than grief when near the end of her career. Be this as it will, this *Head* is looked upon to be as fine as any in *Niobe's Group*, and as such is brought into Collections of this kind.

CARACALLA. The character of ferocity, which merited that Emperor the appellation of *Ausonia Fera*, or the *Calabrian Beast*, is well expressed in this *Bust*. The Original, by some great Artist of his time, is in the Farnese-Palace at Rome.

CICERO. A fine Bust of that great Man by some cotemporary Artist, as the Original was dug out of the Ruins of his own Villa at Tusculum, now to be seen in the Gallery at Florence.

FAUNUS JUVENIS, or *Young Faun*, a precious remain of the finest Greek Sculpture. The Original is in one of the Rooms adjoining to the Gallery at Florence.

GRÆCUS JUVENIS. This representation of a *Greek Youth* is likewise a piece of Greek Sculpture of the first Class, and to be seen at Florence likewise.

HADRIANUS. A fine *Bust* of that Emperor in the Gallery at Florence. The times of Hadrian produced many pieces not inferior to those of the best Greek times, almost all by Greek Artists settled at Rome.

HERCULES.

HERCULES infans. This Image of that Demigod, when an Infant, is another capital piece of Greek Sculpture. The Original in black marble is to be seen in the Villa-Medici at Rome, as I am told.

There are in this Room *two small Models* of the same *Hercules*. One, a Copy of the *colossal* in the Farnese-palace at Rome; the other a *Caryatides*; that is, the Figure of that demigod supporting, in I know not what Building, some part of the Cornice after the manner of a *Caryatides*; and most of my readers know, that a *Caryatides* means a human Figure, which supports some part of an edifice, as if it were a Column or Pilar, so called from the *Women of Carya*, a City taken by the Greeks, who led them away captives, and, to perpetuate their slavery, represented them in buildings as charged with burthens. This *Caryatides-Hercules* is the work of a French Sculptor, as I am told.

HOMERUS. This *Head*, the production of some Greek Artist at Rome in Vespasian or Titus' times, is so very excellent, that whenever a head of that immortal Bard has been wanting for any decoration ever since, people have made use of it without any hesitation. Pliny the eldest, in his Natural History, B. 35. Ch. 2, says, it was an invention of his age to give ideal representations of those great men, of whom no Image was to be found, in order to satisfy the natural desire in us of knowing something of their figure and features. He instances that of *Homer*, glancing possibly at this very *Head*, now to be seen in the Farnese-Palace at Rome.

JULIA PIA. A very fine Bust of that Empress, who was wife to Septimus Severus. The Original is in the Collection of Mr. Brown at Wimbledon, and this Cast was a present of his to the Royal Academy.

JUNO, a *colossal Bust*, ranked in the first Class of Greek Sculpture. The Original is at Rome in the Building called the *Campidoglio*, built on the Ruins of the ancient *Capitol*, where a vast Collection of ancient Works of art is preserved.

JUSTITIA. This *colossal female Figure* lying down on a piece of drapery, represents *Justice*. The Cast is from the marble-statue on the Monument of Pope Paul III. in St. Peter's Church at Rome. Many that see this figure here, are apt not to be pleased with it. But the case is different with those who have seen it in its true point de vue, where the effect is quite grand, though some incorrectness in it is allowed on all hands. The Sculptor was *Guglielmo della Porta*, not *Jacopo (Jacques)* as *Monsieur de la Lande* calls him in his *Voyage d'un François en Italie*. *Jacopo* was *Guglielmo's Uncle*, and the Name of *Guglielmo* is to visibly written on the Monument, that it is surprising *Monsieur De la Lande* did not see it. His Book, by the by, is full of inaccuracies, impertinencies, and wrong judgments, especially with regard to the works of Art. *Ciacconio* in his Lives of the Popes, and *Domenico de' Rossi* in his Study of Architecture, have given views of that magnificent Monument. *Giorgio Vasari*, the famous Writer of the Lives of Painters, Sculptors, and Architects, though personally ac-

quainted with *della Porta*, and his Condisciple in Michelangelo's School, gives a description of that Monument and of this Statue, which is not quite exact, probably because he saw not the work itself finally executed, but only the Original Design, which was altered afterwards.

LAOCOON, and LAOCOONTIS FILII. These three Heads belong to the Group of *Laocoön and his Children*, of which we shall speak when upstairs.

MARCUS AURELIUS. Nothing so common as the Images of that good Emperor in all Collections of ancient Sculpture, because, as we are told by *Julius Capitolinus the Historian*, whoever had not an Image of Marcus Aurelius at home, was looked upon as a sacrilegious Man. The Original of this Bust is in the Villa-Lodovisi at Rome; the Head of bronze, the Body of porphyry.

MINERVA. An excellent Greek Bust of the best times. The Original in the Campidoglio.

MERCURIUS, by *Gianbologna*, or *John Bulloin*, a Native of Doway in Flanders, who lived in the sixteenth century, and spent the best part of his life in Italy. In Sculpture, like *Fiamingo*, he rivalled the very best Italian Masters. Of this *Mercury* there are two Casts in bronze, both made by him. One of them, says *Vasari*, was sent to the Emperor Maximilian. The other is in the Villa-Medici at Rome; and from this the Royal Academy had this Plaster. The Account that *Vasari* gives of him is short, because *Gianbologna* was then but young. But *Baldinucci*, another Author of Lives of Artists, wrote it at large, and there mentioned most of his Works, which were very numerous, because the Italians, sensible of his merit, employed him much; though at that time abounding in all kinds of excellent Artists of their own Country.

MITHRIDATES. This image of that King of Pontus, who fought so bravely and so long against the Romans, but was at last overcome by Pompey the Great, exhibits a grand character, using the phrase in the Sculptor's sense, and is numbered among the noblest Busts we have. The Original is somewhere at Rome, but I cannot be apprised of the individual place.

NEPTUNUS. This Head belongs to a Statue of that God, made by *Laurence Bernini* to decorate a fountain in the Villa-Negrone near Rome. Some Account of **BERNINI.** *Bernini* was a Painter and an Architect of great eminence, but chiefly a Sculptor, who made as great a noise in the last century, and was as enthusiastically celebrated, as the great *Michelangelo* himself in the century before, on account of his unbounded genius, though in many parts of the three Arts inferior to *Michelangelo*. See the judicious Criticism on this Head of *Neptune* by Sir Joshua Reynolds in his last Discourse to the young Students of the Academy. *Baldinucci* wrote the Life of *Bernini*, which ought to be read by every young Artist, to learn from it how far in Knowledge they might go, by putting, like *Bernini*, all their powers on the stretch. The same Life was also written with great sprightliness by the anonymous Author of another Book intitled *Le Vite de' piñ celebri Architetti*; that is, *The Lives*

Lives of the most celebrated Architects, printed in quarto at Rome, so late as 1768. That instructive Book young Artists ought likewise to read, though written in a quaint and broken style, and in an arbitrary kind of Italian, plentifully larded with offensive Gallicisms.

NERO. This *Bust* represents that Monster when a Boy. 'Tis a fine piece of Roman Sculpture of the Augustan age. The original is in a Room of the Gallery at Florence, called the *Tribuna*.

NOBIE. This is but the *Bust* of the principal among the thirteen Statues, which form the renowned *Group of Niobe and her Children*, formerly in the Villa-Medici at Rome, but lately taken to Florence by order of the present Grand-Duke of Tuscany, to whom that Villa belongs. Ovid, in the 6th Book of the Metamorphosis, tells in a very pathetick manner the Story of that Prince so proud of her numerous Offspring, and *Ausonius*, probably after having seen these Statues, objurgates the Gods for their cruelty to her and her children. Abbé Richard, in his Travels through Italy, attributes this whole Group to *Phidias*, one of the most famous Artists of ancient Greece. I wish he had given us his authority for so saying, as the elder Pliny does not say it in the 35th Book, Chap. 8. of his Natural History, where he enumerates some of Phidias' performances; and in the 36th Book, mentioning this very *Group*, he says, that the Sculptor of it is unknown. The expression of sorrow in this *Head of Niobe* is greatly admired, and was pretty well imitated by a Roman Antiquary, who, on the day that those Statues were taken away from the Villa-Medici, dressed himself in deep mourning, and accompanied them to the very confines of the Papal State, bitterly crying and bemoaning the great loss that his Country then sustained. The learned and unfortunate Abbé Winkelmann, in a German Book of his about the Arts, speaks of the grief felt by the Artists of Vienna, when certain Statues, belonging once to the glorious Prince Eugene, were carried away from that Town to Dresden, sold to the Elector of Saxony. But neither did those Artists cry, nor put on mourning, as the Germans, it seems, are made of a stuff somewhat rougher than the Italians.

NOX, or Night. A small Model of the famous *Notte*, a Statue by *Michelangelo*, to be seen on a Monument in the Sacristy of San Lorenzo at Florence, along with three more, all considered as the very best ever produced by the Chizzel of that Prince of Artists. *Vasari*, who was *Michelangelo's* Disciple and Friend, speaks of them quite enthusiastically, and so do almost all Artists that make mention of them, of this *Notte* in particular. I will however say, that *Vasari* would have done better, had he omitted the four verses by *Giambattista Strozzi* in praise of that *Notte*, and also the four in answer by *Michelangelo* himself, as indeed they were not worth transcribing.

POMPEJUS. This *Bust* belongs to the Statue of *Pompey the Great* to be seen in the Palazzo-Spada at Rome. It was a Work of Pompey's times, and reckoned a master-piece. It is granted almost on all hands, to have been the very Statue, at the foot of which Cesar was murthered by Brutus and his other Republican Comrades, who did not reform the world by that assassi-

assassination, but deluged it with blood, and brought themselves to an untimely end by the vanity of their grand schemes.

PURPLES. This is another beautiful *Child* by Famingo, already mentioned.

SALIS AMASIA, or *Salis' Mistress*, as some say it is, possibly by way of saying a pretty thing. *Monsieur Salis* is a French Artist of distinguished merit, and chief Sculptor to the present King of Denmark. The Original of this Cast, a present from him to the Royal Academy, is, as I am told, in some Palace at Paris.

SALVATOR MUNDI; that is, *Our Saviour*, by *Donatello*, a Florentine Sculptor, of whom something will be said in the next article. The Original is a Statue to be seen at Florence, I have forgotten in what Church.

*Some Account
of DONA-
TELLO, a
Statuary.*

SANCTUS GEORGII. This Head belongs to a Statue in armour, representing *St. George*; a Work of the said *Donatello*. The Original of it is at Florence in a Niche on the outside of a Church called *Orsanmichele*. See the Life of this incomparable Artist in *Vasari*. Though born near a century before Michelangelo (that is, in 1383, when the Arts, with regard to the World at large, were but in their infancy, and when but a few of those Antique Statues and Busts had as yet been excavated from Ruins at Rome and elsewhere; that helped so powerfully the subsequent Artists) Donatello proved so excellent in sculpture, as to be considered no contemptible a Rival of those Greeks themselves, with whom he was but superficially acquainted. This Cast of his, *St. George's Head*, given to the Academy by *Mr. Wilton*, was moulded by himself on the Original. It does honour to Donatello, that, when the French Academy at Rome was instituted by Lewis XIV, it was made one of its Statutes, that the young Men admitted to it, should, among other works, study the Cast of his *St. George*. In 1583, *Francesco Bocchi*, a great Lover of the Arts, printed at Florence a little Book, now very scarce, entitled *Eccellenza della Statua di San Giorgio del Donatello*; that is, *The Excellence of St. George's Statue by Donatello*.

SANCTUS JOHANNES, another work of *Donatello*. *Vasari* mentions it in his Life. The Original is likewise at Florence, and the Royal Academy had this Cast from *Mr. Wilton*.

SENATOR ROMANTUS; A *Bust* of the Augustan age. If I am told right, the Original is in the Campidoglio.

SUSANNA. This Cast is from the *Head* of a Statue representing that Hebrew woman, who has obtained a Place in the Saints-Calendar of the Roman Catholicks. That Statue is over the Sacristy-Door of a Church at Rome, called *La Madonna di Loreto*, one of *Fiamingo's* admired Works. *Mr. Lock* in his Collection has the original model in *terra cotta*, or baked clay, by *Fiamingo* himself.

VENUS; a work of *Monsieur Pigal*, still living at Paris, chief Sculptor to the King of France, an Artist of considerable abilities. This Cast was a present from him to the Royal Academy as soon as founded. The Original, I am told, was sent to the King of Prussia along with a *Mercury* of his, much praised by Connoisseurs as well as this *Venus*.

VENUS;

VENUS; that is, the *Torso*, or *Body* of a Virgin, the Original of which is in Mr. Lock's Collection, at his House in Portman-Square, restored by Mr. Wilton in his usual masterly manner, and made again into a whole Statue. In Cipriani's opinion, and I heard him say it several times, this body is more beautiful than that of the Mediccean Venus, of which we shall speak when in the next Room. It is easily to be remarked, that the Mediccean exhibits a young Mother, but Mr. Lock's a Virgin: and this, I suppose, contributes to give a superiority in point of beauty to this over that, which really appears somewhat heavy, or *goffa*, as the Italians term it, when examined by the side of Mr. Lock's. This *Torso* was found at Nettuno, a Town in the Roman Territory, near the spot where ancient *Arsium* stood, and where Nero had a Palace, containing a choice Collection of antique Statues. The *Apolla Pythius* and the *Gladiator repellens*, to be mentioned anon, were also found at Nettuno. Hence the probable supposition, that, like this Virgin-Venus, they belonged to that Collection. This Cast was a present of Mr. Lock to the Royal Academy.

Nothing remains for me to say about this Room, but that there are *Casts* of some *ancient Foliages*, hanging against two of its walls, the Originals to be seen in the Villa-Medici.

We are now at the foot of the *principal Stair*, from which, as before observed, the *Hall* is only separated by a *Screen of Columns*.

The Stair, though winding, is easy and convenient. It has the merit of STAIR-CASE. being contained in a very small space, without prejudice either to its commodiousness or magnificence; and, though all the light it has is brought from the top, yet so has it been managed, that there is a sufficiency, even to the depth of seven stories, some of them very lofty ones.

As the *Exhibition-Rooms* are necessarily, for the light, at the very top of this Stair, the Architect felt the necessity of supplying amusement to the Spectators while mounting towards the sky, and of furnishing them with stations of repose, where they might find entertainment, to compensate for the labour past, and be encouraged to proceed. In this he has certainly been successful, as every flight of stairs affords a new piece of scenery replete with amusing objects of various sorts.

From the first Landing, which is of the same order as the Hall, and but a few steps raised above the Floor of that Room, looking downward, you see in the Basement-Story a *Dorick Vestibule*, small, but of a very pleasing form, which, besides being an entrance to the Keeper's Apartments, the principal part of which are in that Story, serves also to conceal part of the Back-stair and Passages to the Offices. It finishes with a mutile Cornice and Blocking, that levels with the Landing you stand upon, the center of which is distinguished by a very elegant Group, composed of a *Vase*, which goes by the Name of *Vaso de' Medici*, lately carried from Rome to Florence; of the two *Centaurs* known by the name of the *Furiotti-Centaurs*, because first belonging, when found, to a Cardinal of that name; and of a *Basso-rilievo* representing a *Triumph*, which is in the Capitol at Rome. To accompany the Group, several *Antique Busts* are placed round the Blocking,

Small VESTI-
RULE at the
foot of the
Stairs.

the whole uniting and according very well with the decorations under them.

CIPRIANI'S
Chiaroscuro. Ascending from this first Landing, you arrive at the Mezzanine-Floor, where, among other Ornaments, is seen a Picture in chiaro-scuro, by Signor Cipriani, representing several Genii employed in the study of Painting, Sculpture, Architecture, Geometry, and Mechanicks. The Decorations of this Landing are of the Ionick Order, and the Soffits plainly, but neatly adorned. Two fine *Casts of antique Busts* accompany Cipriani's Chiaro-scuro. One is the famous *Julius Cæsar* in the Campidoglio; the other a young *Caigula*, if I am not mistaken, in the Borgheſi-Palace at Rome.

From the Mezzanine to the principal Floor you ascend by two Flights of steps. Over the Half-space that separates them, is seen an *Antique Basso-relievo* of *Endymion* asleep, and under it an *Antique Fragment*, representing some of the *Muses*, surrounded with a rich Frame, Trusses, &c. A similar decoration, composed of various *Antique Fragments*, is also placed over the Half-space of the Mezzanine-Floor. Both are ornaments to the walls of the Stair, in which view too, the Windows serving to light the back Stairs and Closets round the Stair, may be considered, as the necessity and vulgarity of those Apertures is thus artfully concealed, not only by the choice of the ornaments which surround them, but also by *Basso-relievos* and *Antique Vases* of various shapes intermixed with them; which give an unusual and pleasing aspect to the whole.

Landing of
the principal
Floor. The Landing of the principal Floor is of the composite Order, adorned with pilasters and a regular Entablature, that carries a large elliptical Arch, which supports the Attick Landing. The Soffit of this is decorated with octagon Compartments intermixed with lozenges filled with roses, and borders of guilloches with flowerets. Its Key-stone is a Mask with a head-dress terminating on each side in Ionick volutes, from which are suspended festoons of fruits and flowers to adorn the Archivolt. The Spandrels on each side of the Arch are sunk into pannels filled with garlands of flowers and branches of laurel. A *Cordon*, or String, finishes this stately composition, marks the level of the Attick-floor, and runs all round the case of the Stair. It is composed of Acanthus-leaves intermixed with Lyres, Flutes, Pateras, and Instruments of ancient Sacrifice.

LIBRARY. The principal entrance to the State-floor is by the Library, the Door of which is under the center of the Arch just described, and a proper decoration to its back-wall. This Room is not large, but very handsomely fitted up with Book-cases round the walls, over which are placed several *antique Busts* with a variety of paintings and other decorations, that merit a very particular Description.

The Book-cases contain a very good Collection of every thing that has been written in most languages by either ancient or modern Authors on the subject of the Arts of Design: also Books of ancient and modern History, Poetry, Mythology, Mathematicks, and other branches of learning connected with the Arts, with as extensive a Collection of Prints, as could be obtained during the few years that the Royal Academy has been established,

blished, which is daily increasing, and will in time, we doubt not, rival the Collections of this sort existing at Paris, Madrid, and in some other few Cities of Europe.

By the sides of the Shelves next the Windows, are cases hung against the walls, containing a large number of what they call *Sulphurs*, which exhibit SULPHURS impressions of the most choice *Gems* engraved by Artists of ancient times, and preserved by the curious in every part of Europe.

The *Busts* placed above the Book-cases are all antiques, and all choice *Busts over ones*. But I cannot give a particular account of them, as I have not been *the Book-cases*, able to procure sufficient information myself about most of them. However the Names affixed to some of them may possibly give some satisfaction to the most inquisitive.

The *Chimney* of this Library is of marble richly carved by *Signor Locatelli*, with various emblematical and arabesque ornaments. Upon it is placed a Pedestal, on the die of which, in an oval Tablet, are represented *Cupid* and *Psyche*, a work of *Mr. Nollekens*, and his Reception-Piece when admitted an Academician. That Pedestal supports an excellent *Bust* of *his Majesty* as Founder of the Royal Academy, executed by the masterly hand of *Signor Carlini*.

Upon a Desk between the two Windows is a *Bust* representing *Sickness*, the Reception-Piece of *Mr. Bacon*. Two Models in terra cotta, or baked clay, are on the sides of it; one a *Term* by *Nicholas Poussin*, the other a *Fawn* by *Risbrack*, both given to the Academy by the Earl of Besborough, a generous Encourager of Arts, and skilful Collector of such ancient and modern Pieces, as may be conducive to their forwardness in this Country.

The *Doors* of this Room are richly decorated with carving, and the walls, finished in stucco with enriched party-coloured compartments, that terminate in a *Cornice* of a peculiar, but pleasing composition, on which a *coved Ceiling* rises, adorned with arabesque ornaments, garlands, and festoons of flowers and various other embellishments excellently executed, partly gilt after a new and agreeable manner. They surround Compartments filled with such paintings as justly claim the admiration of both Artists and Connoisseurs.

The Center-Painting represents the *Theory of the Art* under the form of an elegant and majestick Female, seated in the clouds, and looking upwards, as contemplating the Heavens. She holds in one hand the Compass, in the other a Label, on which this sentence is written:

Theory is the Knowledge of what is truly Nature.

This Picture is the Work of Sir Joshua Reynolds; a noble Specimen of *Sir JOSHUA REYNOLDS.* that elegance of taste, strength of imagination, spirit and brilliancy of colouring, for which he has been so often and so justly celebrated.

The four Compartments in the *Coves* of the *Cieling* represent *Nature*, *History*, *Allegory*, and *Fable*, the sources from which the chizzel and the pencil gather subjects for representation. All the four are the work of *Signor Cipriani*, who may justly be said to have laboured *con amore* on these specimens

specimens of his classical and correct taste of Design, and of his consummate skill in the arts of composition and colouring. These Subjects explain themselves sufficiently to Artists and Connoisseurs; but as all who visit the Royal Academy cannot be of that class, an explanation may to some not be unacceptable.

Pictures in the Library by CIPRIANI.

On the Compartment over the Chimney is represented *History* by the figure of a majestick Female seated on the Earth, the theatre of her enquiries. Before her, a Genius with a trumpet, the emblem of fame, supports a shield, on which with one hand she engraves past events, while the other holds and displays the Book of truth. In the back ground, to group and fill the composition, are various Genii studiously considering a Globe.

In the Compartment on the windows-side is represented *Fable* in the Phenix, the Pegasus, the Sphynx, the Satyr, the Gorgon's-head, and other fanciful productions of poetick imaginations, intermixed with Genii, Masks, and various Instruments of ancient rites and ceremonies; all allusions to the principal Fables and poetical fancies of Homer, Ovid, and other Poets of antiquity.

Over the entrance-door is represented *Nature* under the Figure of a beautiful Young Woman giving nourishment to a Child, and unveiling herself to the studious enquiry of some Genii employed in the delineation of her charms. She leans on a Cornucopia, whence issue various sorts of animals, with fruits, grain, vegetables, and flowers, in the consideration of which other Genii appear closely employed.

Over the other door of the room, and facing the windows, are introduced various allegorical Genii and Animals, which are Types of Navigation, Commerce, and Maritime Fortune; of Wisdom chastising Vice and suppressing Ignorance; of Victory, and such qualities as are most conducive to the felicity and grandeur of a State; each accompanied with such marks and symbols, as the ingenuity of former ages has invented to explain this mystick style of composition.

Next to the Library is the *Academy of the Antique*, consisting of two spacious rooms filled with fine Casts of the most celebrated Remains of ancient Sculpture still existing at Rome, at Florence, and elsewhere.

First Room.

The first Room is fitted up with great simplicity. The ornaments are rather remarkable for taste of design and excellence of execution, than for their splendour or abundance. The four Angles of the Ceiling have four similar ornaments, consisting of garlands of flowers surrounding the Letters R. A., initials of the *Royal Academy*, interwoven with the Compass, the Chizzel, and the Brush, which are the chief tools of the Sister-Arts protected and cultivated there.

The Architect has shown some ingenuity in rendering regular the Plan of this Room, though, from the shape of the ground, it is really very much the contrary. I hope however, he will not be displeased at my remarking, that his door-frizes, though pretty, savour strongly of the

filligrane-fashion of the day, and put me in mind of Gradasso the Dwarf introduced by *Raphael* in one of his most serious Paintings.

The Casts contained in this Room are the following:

AERICUS. For want of a better, I give this name to a *Head of a Blackamoor*, which is in the Niche of this Room. A Friend of mine would have first Room of it called *Boccar*, or *Boecor*, an African King named in one of Juvenal's Satires. But, as it has no ensigns of Royalty about it, I imagine it to be the Portrait of some Slave, if not a fanciful performance intended to characterise the general Look of the African faces. Whatever it be, I think it a fine thing of the kind.

ALEXANDER. We have some Images on Gems of the Macedonian Conqueror, but none in marble or bronze, that ever I heard, by any of his cotemporary Artists; therefore this must be of a later date. The original of it is in the Campidoglio, if I am not misinformed.

ANTINOUS. This room contains no less than four representations of that young Man already mentioned. But, overlooking the *Bust*, and the *small Model*, we will only notice the *two Statues* of him, as big as life, the one preserved in the *Campidoglio*, the other in the *Cortile di Belvedere* at Rome. The left leg of the first (*near the stove*) was restored by some bad or careless Artist of modern times. Both are ranked among the best pieces of the Greek Sculptors that lived at Rome in *Hadrian's time*.

APOLLO Pythoem jaculans, or **APOLLO Pythius**. Of all the Statues of ancient Greece still existing in Italy, this colossal one of Parian marble, preserved in the *Cortile di Belvedere*, is considered as the most beautiful. It was dug out of some ruins at *Nettuno*, a Town in the Territory of Rome near the ancient *Antium*; and as *Nero* had a Palace there, in which he had collected a vast number of the finest Statues, 'tis likely this belonged to that Collection. It exhibits the God a moment after his having discharged an arrow at the Serpent called *Python*, which had been produced by the slime or mire formed by Deucalion's Flood. See the story in the first book of Ovid's *Metamorphosis*. Some parts of the Statue were restored, as it was broken and mutilated when first found. It offers a character of elegant majesty beyond the human, even in this Plaster, which, to say the truth, is none of the best, as it was formed, not on the Original, but on another Cast. The same is to be said of the other in the Hall below.

APOLLO Calispex. This fine figure of *Apollo* is in the Gallery at Florence. See the Museum Florentinum.

ATHLETA. If I am not misinformed, the Original in marble of this *Wrestler* was lately dug out in the neighbourhood of Rome. It holds in the right hand the Vial that contained the oil, with which the Athletes anointed themselves when going to their exercises. Nobody thinks very highly of this Statue.

BACCHUS; a Work of *Jacopo Sansovino*, one of the best Italian Artists of the sixteenth century, whose Life has been written by *Vasari*. It is related in that life, that this marble-statue was made for a Gentleman, who intended

tended to place it on the front of his house; and that was the innocent cause of an odd kind of misfortune to *Pippo*, an ingenious Lad, and a Disciple of *Sansovino*, who, having served as Model to his Master while making it, such a revolution was caused in his poor brains by standing often in that fatiguing posture; that he went mad as soon as the Statue was finished, and ran several times naked on the top of *Sansovino's* house, placing himself on the very brink of the roof in the same attitude in which he stood while a Model. This Cast is now more valuable than it was before, as the Original, which was preserved in the Gallery at Florence, perished in the conflagration of a part of that Gallery in 1762, along with many other excellent works of art.

CERES. The Original of this little Statue is in the Villa-Mattei at Rome. An excellent Greek performance of the best times. The drapery is particularly admired.

CINCINNATUS. The Original of this Statue is in Lord Shelbourne's Collection at his House in Berkley-square. Some say it represents *L. Quinctius Cincinnatus* when called from the plough to the chief command of the army by the Senate; but others will have it, that it exhibits *Jason*, son of *Aegeus*, putting on his *calceamenta*, and his sword, after having removed the Stone, under which they had been deposited by his Father, with an injunction that he should not have them, but when strong enough to lift up that stone. In *Cincinnatus's* time, say those who think it a *Jason*, Rome had no Sculptor. True, say those who will have it a *Cincinnatus*; but Sculptors often represent people who lived in distant ages. Be that as it will, the Statue is a very fine one. The King of France has a repetition of it at Versailles, but not quite so fine as this.

CUPID and PSYCHE, an ancient Group in the Gallery at Florence, restored by *Benvenuto Cellini*, of whom we shall say something by and by. See the Museum Florentinum.

DISCOBOLON. It is proverbial that every Statue has a Story. The *Discobolus*, as the Greeks called their *Quoit-Player*, does not want one. An Italian Physician of great learning, called *Hieronymus Mercurialis*, was the first among the moderns, as far as I can find, who in his Book *De Arte Gymnastica*, printed in 1670, discussing the form of the *Discus*, or *Quoit*, of the Ancients, took notice of this very Statue, giving a plate of it in that Book. *Mercurialis* says there, that the *Discobolus* was then in the house of a John Baptist *Victorius* at Rome. But, it seems, that from that House it soon went to the *Verospi*-Palace, where it was seen by *Velasquez*, the celebrated Spanish Painter, who had been sent to Rome by his king for the purpose of buying antique Statues to decorate the Escorial. *Velasquez* intrigued so much with the great People at Rome in order to induce *Verospi* to sell the *Discobolus*, that *Verospi*, absolutely resolved not to part with it, yet afraid of being forced to it, broke off his Statue's Head, and gave out it had been stolen. This put an end to the solicitations of *Velasquez*, who was then satisfied to have only a copy of it, and had it made in bronze

bronze by *Algardi*, one of the great Italian Sculptors of that day. *Algardi* put a head of his own invention to his bronze, and thus it went to the Escorial, from whence *Aleng*, the Sanon Painter, who died lately at Rome, sent Mr. Lock, the present Proprietor of the Statue, a drawing of it, giving him two different views of it; by which it appears, that *Algardi*'s head stoops a little more than this, and has a fillet round it, which this has not. That this Statue is of great antiquity, appears from the marble itself, which is of a kind called *Pentelicum*, used in Statuary long before the *Parian*. It presents us with a beautiful combination of strength and activity. The action of the *Discobolus* is simply this, that he has cast his *Quoit*, and is watching its fall with attention. This gives the Statue that advantage, which the *Apollo Pythius*, the *Laroon*, the fighting and dying *Gladiators*, and a few more, have over the Mob of antique Statues. His mind determines the Action, and influences all the limbs. There is no mind in the major part of the antique Statues, which we only admire for the elegance of their forms, and the correctness of their proportions. They are mere Academy Figures. The style of Sculpture in this, is the same as that of the fighting *Gladiator*, of which we will take notice anon. There is a repetition of the *Discobolus* lately found at Rome; and its being repeated is a proof, that it has been in estimation with the ancients. I think it probable, that it has been made in honour of some victor at the public games, as it has the Stump of a Palm-tree by it, which, however, is not the case with that, now placed in the Campidoglio's Collection, as the Stump by it is not that of a Palm, if a Drawing of it that I have seen, is faithful, as I have reason to think it is. Our Cast was a present of Mr. Lock to the Royal Academy. See the judicious Observations on this Statue made by Sir Joshua Reynolds in his last Discourse.

FAUNUS. There are two *Fauns* in this Room, both Greek, and of the best times. One is the *Dancing-Faun*, the Original of which is to be seen in an octagon Room adjoining to the Gallery at Florence, called the *Tribuna*, part of which we have seen last year represented in a Picture at the Exhibition by the skilful pencil of Mr. Zoffani. That *Tribuna* contains many choice performances of ancient and modern Artists, besides the *Dancing-Faun*; the Head of which is by *Michelangelo*, and so very fine, as to make us regret less the loss of the original one. A duplicate of this Statue has lately been found at Rome, which is likewise without a head. That I regret, as a fair comparison might be made between *Michelangelo* and one of the very best Statuaries ancient Greece ever had. The other *Faun playing on the flute*, not inferior to the dancing one, is preserved in the Villa-Borghesi at Rome.

Some Account
of the Tribuna
at Florence.

FAUSTINA Minor. This *Bust*, which is in the Campidoglio, represents the Wife of the good Emperor Marcus Aurelius, so renowned for her strange irregularities in her moral conduct.

FLORA. This *Statue*, preserved in the Campidoglio, is particularly remarkable for the great beauty of the drapery. There is besides in this

Room a small Model of another *Flora*, to be seen also at Rome in the Corridor of the Borghefi-Palace, and reckoned not inferior to the above.

GANIMEDES. This was but a *Torso*, when dug out of the ground. *Benvenuto Cellini*, already named, a famous Florentine Artist of the sixteenth century, of whose Life, written in Italian by himself, we have a very bad English Translation, made a whole Statue of that *Torso*, adding a head, arms, and legs to it. His restoration however is not very happy, and Artists admire more the *Eagle*, than the *Boy*. But the attitude of Ganymedes showing a little Bird to the *Eagle*, seems to me prettily fancied. The Original is in the Gallery at Florence.

GLADIATOR repellens, commonly called the fighting Gladiator. This beautiful Statue was found during the Pontificate of Paul III. at Nettuno, near the ancient Antium, where, as was already said in speaking of the *Apollo Pythius*, Nero had a Palace, in which he had collected many of the finest Statues existing in his time, among which this had most probably a place. If the inscription on the pedestal says true, this Gladiator was a work of *Agasias of Ephesus*, whose Name is not to be found in the List of the Greek Sculptors, that *Pliny* has given, which is somewhat surprising, as the perfection of it, in the unanimous opinion of all Artists, is not to be effaced by any other antique Statue. From its being omitted by *Pliny*, Antiquarians conclude, that *Agasias* lived in Hadrian's times, or thereabouts; and it is well known, that many Artists of Hadrian's age were not inferior to the very best of ancient Greece. See the Museum Capitolinum.

HERCULES. This Bust of that Demigod when young, holds a very high rank among the Works of Art. The Original of it is in Mr. Townley's celebrated Collection at his house near the Cock-pit, and this Cast was a present from him to the Academy.

Lucius VERUS, Brother to *Marcus Aurelius Antoninus* the Philosopher, and his Colleague in the Empire, is here represented when young by an able Master of his time.

MARCUS AURELIUS ANTONINUS, the Philosopher when young, is here represented in a bust, probably by the same Master, that caried the above of his Brother *Lucius Verus*.

MEDUSAE Caput; that is, Medusa's head in basso-relievo. See the Story of that beautiful Maid in Ovid's Metamorphosis, Book V. The work is Greek, and very fine.

MELEAGER. The Story of this famous Hunter is to be read in Ovid's Metamorphosis, Book VIII. He is here represented with his Dog on one side, and the Head of the Calydonian Boar on the other. Most Artists look with admiration upon this Statue, thinking it full as fine as any of the two *Antinous*'s; yet I have been told by a Painter of great reputation, that it has some very considerable defects. The Original is in the Campidoglio.

MERCURIVS, the God of Commerce, is here represented with a purse in one hand, and a piece of the caduceum (as I suppose) in the other. The Original

Original was lately found at Rome; if I am not misinformed. There is another fine Head of Mercury in this Room.

MINERVA. The Original head of that Goddess with a helmet on, is I know not where.

MIRMILLO DEFICIENT, or *The Dying Gladiator*; a Statue in the Campidoglio's Collection. You have here a very beautiful representation of one of those Wretches, generally of Thracian extraction, who fought in public at Rome for the diversion of that brutal People always delighted by bloody shows. This is exhibited in a fallen posture, and dying of a wound received in the breast. It was a part of a Gladiator's education to learn falling in a fine attitude in case of his being mortally struck by an Antagonist, and dying in a graceful manner, in order to deserve the applause of the Spectators. Whenever I look upon this Statue, I cannot help being less affected by the visible perfection of a Grecian chizzel, than by the inhumanity of the Romans. This Gladiator, attributed to Ctesilas, a famous Greek, who lived in the Augustan age, has been noticed by Pliny. The right arm of it was restored by Michelangelo. See the Museum Capitolinum.

NIOBE. This Room contains four or five of the Heads belonging to the statues that form the *Group of Niobe* already mentioned.

PANCRATIASTÆ, or *the Wrestlers*, an excellent Group, the Original of which is at Florence in the Tribuna. See the Museum Florentinum.

PARIS, a supposed representation of that Son of Priam. The Original is in the Earl of Shelburne's Collection.

PHILOSOPHUS; that is, a Bust representing an ancient Philosopher, reckoned of Greek workmanship, and very fine. I know nothing about the Original.

PHRYCIÆ REX; that is, a Bust belonging to a Statue more remarkable for its rarity, than workmanship, preserved in the Gallery at Florence, supposed by the dress to represent a Phrygian King.

POLYPHEMUS; a small Model of the monocular Cyclop, whose Story is told in Ovid's Metamorphosis, Book XIII. This is thought a Work of Gianbologna already mentioned.

PRAESTIGIATRIX; that is, a female Vagabond, who pretends to foretel futurity by palmistry or physiognomy; in English a Gipsey, in Italian una Zingana. This is a small model of the famous Zingana to be seen in the Villa-Borghesi at Rome, not only much valued on account of its being a fine piece of Sculpture, but also a representation of a character not to be met in any other antique Remain but this.

PUELUS; that is, a child, by Flaminio.

PYTHAGORAS. A fine Statue, supposed to represent that Philosopher, I know not on what Ground. The Original is in the Duke of Dorset's Collection, and the Cast was a present of his Grace to the Royal Academy.

SENECA; a Head of that famous Man. The Original is in the Gallery at Florence.

Dr. HUN-
TER.

Signor CAR-
LINI.

SMUGGLERIUS. A jocular Name given to this *Cast*, which was moulded on the Body of a Smuggler for the use of the Academy. As Dr. Hunter, Professor of Anatomy to the Academy, was going to dissect that Body in one of his Lectures to the young Students, it was observed, that many parts of it were very fine and worth preserving. Signor Carlini was therefore directed to mould it, and he chose to give it the posture of the Dying Gladiator.

SUSANNA. A small Model of a Figure at Rome, which we have already said to be a fine Statue by Flamingo.

TRITON. a Sea God ; a small Statue by Gianbologna, probably made to decorate some piece of water in some Garden. 'Tis that which is placed at sop of the Stove.

VENUS spinam educens ; so called in the Museum Florentinum. It is an elegant female Figure, sitting and extracting a thorn out of her foot. The thorn has not penetrated very deep, as she seems to grieve rather out of over-delicacy and grimace, than real pain. 'Tis a Greek performance highly esteemed, and kept in the Gallery at Florence.

UNUS & DIIS PRÆSTITIBUS ; that is, *One of the Tutelar Deities privately worshipped by the ancient Romans*. By this appellation goes this Statue in the *Museum Florentinum*. Some Antiquarians are however of opinion, that it represents one of those young Men called *Camilli*, whose office was to assist at Sacrifices, and there are even those, who think it a *Bacchus*. Be that as it will, the bronze-Original, kept in the Gallery at Florence, is reckoned a Master-piece of Greek Sculpture, though this *Cast*, which is none of the best, offers nothing very extraordinary to the eyes of a common Beholder, like myself.

Besides the above Busts and Statues, this Room contains two other Objects worth much notice ; that is, *the Pannels of the three doors of a Church at Florence called San Giovanni* ; and a number of *Heads from the Trajan Pillar at Rome*. Those *Doors* were cast in bronze by Lorenzo Ghiberti, a Florentine Artist, who, like Donatello already named, was born near a century before Michelangelo ; that is, before the antique works of art were so familiar to the Italians, as they became in Michelangelo's time. Vasari in Ghiberti's Life gives a minute description of the Scriptural Stories engraved on these Pannels. In such esteem were those *Doors* with Michelangelo, that, being asked his opinion about them, he answered they deserved to be the Gates of Heaven. 'Twould be difficult to praise them higher. As to the *Heads*, hanging, like those Pannels, about the Walls of this Room, every Man of education knows, that at Rome there still exists a high Pillar, called *la Colonna Trajana*, erected by *Trajan* after his victory over the Dacians, with an intention it should be his own and his Posterity's burial-place, as we are told by Dion Cassius. The Pillar has no less than 2500 Heads engraved on the outside, which cover it from top to bottom ; and those you see here, have been moulded on some of them. They all appear to have been so many Portraits. The Architect and Sculptor of the Pillar was

was *Apollodorus of Damascus*, one of the most eminent characters of his time, in great Favour with *Trajan*, but hated and put to death by *Hadrian* his successor.

The second Room of the Academy of the Antique, intended also for the general Meetings of the Academicians, or Council, is more splendidly furnished than the first. The Walls of it are hung round with *Frames*, that are in time to contain Pictures by the Academicians. Only four of them are as yet filled up with *Portraits*, which tell very plain by whom they are made, and whom they represent. *Sir Joshua's* hand needs no Nomenclator, when his Originals are known to the Beholder.

The two Chimney-pieces in the Room are plain, yet elegant, and very well executed by *Mr. Wilton*. The door, windows, architrave, and cornice, are richly decorated, and the Cieling is an original Composition, in which ornamental Sculpture, (or rather Moulding) Painting, and Gilding, are blended with success, though in an unusual manner. *Bernini* and *Pietro da Cortona* seem to have been the models of the Architect's imitation in the general management of this work; and the style of decoration keeps a proper medium between the excessive luxuriance of *Le Pautre*, and the meager trifling fashion so universally adopted among us at this time. Instead of exhibiting a dessert composed of a great number of distinct little round, oval, octagon, square, and lozenge dishes, connected only by a number of little insignificant flourishes, as is now usual, one principle runs through the whole Design, of which the parts seem naturally to rise out of each other, to support and beautify each other, and to unite in forming a well connected whole. The execution of the stucco-ornaments, both in this Cieling and throughout the building, are admirable. They are designed in the best style of antiquity, as transmitted to us in those fine Fragments still existing at the Villa-Medici at Rome, of which the Casts have already been seen below in the Life-Academy, and they are executed with all that truth, spirit, and taste, that was to be expected from the constant attention of the Architect, and from the great executive powers as well as tractability of the workmen employed by *Mr. Collins*.

The artifice of painting Shadows in the stucco's, is there judiciously introduced. It softens the outline in places where it seems necessary, gives a relief, which stucco alone could not have, with a lightness and effect to many parts, that could not otherwise be obtained. *Bernini* has availed himself of the same artifice with great success, and to a very great extent in the Vault of the *Gran Gesù* at Rome, which, though executed by *Battista Bacicci*, was composed by him, and finished under his direction: and our Architect, visibly a great admirer of *Bernini*, especially in his ornamental Works, has employed it in various decorations at Earl Gower's, Lord Melbourne's, in Wooburn-Abbey, and elsewhere.

The five Pictures, which fill the center-compartments of this Cieling, are all painted by *Mr. West*, whose abilities as an Historical Painter have been universally acknowledged, and munificently rewarded by our gracious Sov-

SECOND
ROOM OF THE
ACADEMY OF
THE ANTIQUE.

STUCCO'S IN THE
SECOND
ROOM.

PICTURES IN THE
CIELING BY
MR. WEST.

Sovereign and all ranks of his People. The Art and the Artists are greatly indebted to Mr. West for having been one of the first, who opened the eyes of the English to the merits of modern Historical Painting, and excited in them a desire of seeing it flourish in this happy Island.

The center Picture in this Cieling, represents *the Graces unveiling Nature*, exhibited under the Figure of the Ephesian Diana, meaning probably, that nothing but what is graceful in the stores of Nature, should be a subject for the Artist's pencil. The other four explain themselves sufficiently. They represent *the four Elements* (from which the imitative Arts collect the Objects of their imitation) under the forms of female Figures attended by Genii with fire, water, earth, and air, exhibited in different forms and modifications.

*Pictures by
ANGELICA.*

The four large oval Pictures, which adorn the two extremities of the Cieling, are works of the celebrated *Angelica Kauffman*, whose various accomplishments, as well as her great skill in the Art she professes, have long been the subject of admiration. They represent *Invention, Composition, Design, and Colouring*, and are executed with all that grace, elegance, and accuracy, which distinguish the best productions of this extraordinary Lady.

Invention, or Imagination, is represented by a majestick, but active Woman in the flower of her age, when study and observation have given the mental faculties their full vigour. She leans upon a celestial Globe, has an eye upon her breast, and wings upon her head, which is elevated in earnest contemplation of the heavens; emblems and intimations of the vivacity, penetration, and sublimity required in an Artist.

Composition is represented by a Female somewhat more advanced in life than Invention. She appears seated in a sedate and pensive posture, leaning her head on one hand, while the other supports an open compass. On a table near her is seen a Chess-board covered with its pieces, by which the ingenious Paintress meant to express, that the fallies of Imagination should be restrained by reason and circumscribed by rules; and that it is only by a judicious arrangement and choice of parts, that true perfection in composition can be obtained.

Design is also represented by a Female seated, and studiously employed in delineating the famous antique *Torso*, which by way of excellence is called, *The School of Michelangelo*. Of that Torso we shall have occasion to speak by and by.

Colouring appears in the form of a blooming young Virgin, brilliantly, but not gaudily dressed. The varied Colours of her garments unite and harmonize together. In one hand she holds a prism, and in the other a brush, which she dips in the Tints of the Rainbow. Under her feet is seen the Cameleon sporting on a bed of various flowers.

Besides these nine large Pictures, there are in the Angles or Spandrels in the center, four coloured Medallions representing four great men of Antiquity; that is, *Apelles* the Painter, *Pheidias* the Sculptor, *Apollodorus* the Architect, and

and Archimedes the Mathematician ; and round the great circle of the center appear eight smaller Medallions held up by Lions, upon which are represented in chiaro-scuro Palladio, Bernini, Michelangelo, Flamingo, Raphael, Domenichino, Titian, and Rubens, all great Artists of modern times, and all painted by the well-known Signor Rebecca.

The following are the Casts in this beautiful Room.

ALEXANDER. The Original of this *Bust* is in the Gallery at Florence. Some think it *an Achilles*.

ANTINOUS. We have here two excellent *Busts* of that young Man, both exhibiting him in the character of *Bacchus*. They are not copies of each other, as may be seen by the ivy-leaves differently disposed about the Heads. One of the Originals is in the Earl of Shelburne's Collection; the other in Mr. Townley's.

ARIADNE. A much admired *Bust* in the Campidoglio.

ASTRAGALIZONTES; or the two Boys playing at *ossicles*, which were a kind of dice. This Fragment was found during the Pontificate of Urban VIII. in the Ruins of *Titus' Baths* at Rome, which makes it probable this is the identical Group said by *Pliny* to be a work of the most famous *Polyclitus of Sicyon*: *Duoque Pueros (fecit Polycletus Sicyonius) talis nudos ludentes, qui vocantur Astragalizantes, et sunt in Titi Imperatoris Atrio, quo opere nullum absolutius plerique judicant*. Of the two Boys only one remains: of the other, but an arm and a foot is left. I have read, I cannot recollect where, that, during the Siege of Sparta by *Pericles*, two common Boys of that Town, that were playing at *ossicles*, fell a quarrelling, and that one, for having bit the other in the arm in a desperate manner, was upbraided by the Bytanders, to whom he made no other apology, but that *he wished he could do the same to Pericles*. That patriotick answer deserved him a Statue, in which he was represented biting his Antagonist. The Fragment is of marble, though *Pliny* mentions it in the chapter of Bronzes, possibly by an oversight, of which he has not a few; if we will not rather say, that the Group was a repetition in marble of *Polyclitus'* bronze. Be that as it will, this is a most precious Remain of ancient Greece, now preserved in Mr. Townley's wonderful Collection, and the *Cast* was a present of his to the Royal Academy.

BACCHANS; that is, the *Bust* of a Bacchanalian Woman. Nobody can tell me where the Original is to be seen.

CARACALLA; a fine *Bust* in the Farnese-Palace at Rome.

EXPLORATOR, commonly called by the Italians *l'Arrotino*, that is, the Knife-Grinder. Some say it represents the Augur *Attius Naevius*, who is going to cut a stone before *Tarquinius Priscus*; some a real Knife-grinder, who revealed the conspiracy of *Catiline* to *Tully*, and some the slave *Micetus*, who discovered that of his master *Scevinus* to *Nero*. Be what it will, 'tis looked upon as a great chef-d'oeuvre preserved in the Tribuna at Florence.

Signor RE-
BECCA.
CASTS in the
second Room.

FAUNUS. A young sylvan God, that carries a kid on his shoulder. There is one in the Farnese-Palace at Rome, which, like this, carries a kid on his back; but, as I am told, it has nothing to do with this, the Original of which some say is in the Escorial; others, that it has been lost at sea while carrying there. Be where it will, there is something rejoicing in the cheerful and innocent look of his *Faun*, which some will have to be the work of a modern Artist.

TORSO.

HERCULES. This is the famous colossal *Torso of Michelangelo*, so emphatically called, because *Michelangelo* termed it *His School*, thinking it the very best remain of Greek Sculpture that the World could show. *Torso* is an Italian word, which in its first signification means the *Stump of a cabbage quite stript of its leaves*: but Artists call *Torso's* all those Statues, that want the head, arms, and legs, as is the case with this. By the Lion's skin under it, 'tis reasonably supposed to have represented an Hercules, and the Sculptor is said to have been *Apollonius of Athens*. The original marble is carefully preserved at Rome in the *Cortile of Belvedere*. The Royal Academy has it engraved on the gold and silver Medals annually distributed as premiums to the Students, and *Angelica* has introduced it with great propriety in the representation of DESIGN in the Cieling of this Room.

LAOCOON. Little can be said of this wonderful Group, that has not already been said a thousand times. It represents *Laocoön and his children*, whose Story is to be read in *Virgil*, Book II. *Laocoön* however, is here exhibited in a character different from what *Virgil* gives him when dying. Instead of roaring loud, like a Bull wounded at the Altar, *Laocoön* expires here in such exquisite anguish, as permits him not even to mind his Children's horrid situation, one of whom is nearly dead by the sting of a Serpent, the other in extreme terror at the same impending fate. This Piece was found at Rome in the Ruins of Titus' Baths. *Pliny* says, that it was the joint work of three Rhodian Sculptors, *Agesander, Polidorus, and Athenodorus*, whom he terms *summi Artifices*, and prefers it to all performances whatever both of *Statuaries* and *Painters*. *Opus omnibus et pictura et Statuaria artis præponendum*. The right arm of the *Laocoön* was restored by *Friar Angelo Montorsoli*, says *Vasari* in the Life of that Friar. Our Cast was sadly broken when carried hither; but *Mr. Wilton* set it to rights with a great deal of care and patience.

LUCIUS VERUS. This Mask, or Face, is from a colossal Bust in the Villa-Borghesi at Rome; a masterpiece of Hadrian's times.

MARCUS AURELIUS. A much-admited Bust in the Campidoglio.

NERO; a fine Bust in Mr. Townley's Collection.

OTHO; a fine Bust in the Campidoglio.

POELEUS; that is, another Child by *Fiumingo*.

THALLA. The Original of this Statue, of which only the *Torso* is ancient, is at Mr. Anson's Seat in Staffordshire.

VENUS

VENUS CALLIPÆDIA. This is a Statue of Grecian workmanship, reckoned very fine, especially about the parts, from which it derives its appellation. The Original is in the *Farneſina* at Rome. *Athenæus* in the 12th Book, tells with great naïveté the Story of the two Maids at Syracuse, in consequence of which the Greeks first thought of erecting temples and Images to the Goddess of Beauty under that ludicrous Name. The Head belonging to this Statue, thought by some not to belong to it, appears to be a Portrait rather than a fancy-head. However, it fits well the rest of the body.

VENUS CÆLESTIS. This is another of the finest remains of Grecian Antiquity. The Diadem about the Head of the Original, which is in the *Tribuna* at Florence, still preserves the marks of having once been gilt and stuck with jewels. The modesty expressed in the look, and the beautiful drapery, which covers it from the waist to the feet, procured it from the Antiquaries the appellation of *celestial* or *chaste*, and it goes by both Names. One of the arms, some say both, have been restored by *Benvenuto Cellini* with such skill, as to make us forget the loss of the old ones.

VENUS Anadyomene; that is, *Venus emerging out of the Sea*, commonly called *La Venere de' Medici*, or *the Medicean Venus*. This Statue, found at Tivoli, where Hadrian had a great Villa full of fine Sculptures, was the work of *Cleomens the Son of Apollodorus the Athenian*, if we credit the Inscription on the pedestal. The general opinion of Artists is, that this *Venus* is the most beautiful representation now existing of a female body. In the Original, which is considered as the best piece in the *Tribuna*, the hair appears to have been gilded, and the ears to have had rings. I wonder the modern Artists do not adopt that ancient custom. The *Fish* and *two Cupids* on the left side of it, seem to be the work of an inferior hand; but, as they belong to the block, they were probably neglected on purpose, lest they should distract the Beholder's attention from the figure, which appears beautiful in every aspect; an advantage not common to every Statue. This Cast, which is one of the very best, was a present of the Duke of Gloucester to the Royal Academy, given his Royal Highness by *Filippo Farsetti*, a Venetian Nobleman, well known to all Lovers of Art on account of his vast *Collection of Casts* in his Palace at Vénice, put together at a very considerable expence from all parts of Italy.

There is another *Venus* in this Room, which is evidently an imitation of the Medicean. I have been told, that the Original of it was bought at Rome by an English Gentleman of a Mr. Jenkins, a great dealer in antiquities, for the enormous sum of three thousand pounds. If the fact is true, this ought to be the *Venus* of all *Venuses*. There is likewise here the *Cast of a Dog*, the Original of which, in marble, was bought for a thousand pounds at one of Christie's Sales. As it is the Work of a Greek chizzel, they call it *Alcibiades' Dog*. Whether *Alcibiades'*, *Asclepiades'*, or *Acrisioniades'*, it would be a hard matter to make Foreigners believe, that such Works of Art fetch such prices in England, though the idea of English

English opulence, of English liberality, and of English taste is great every where.

Signor CARLINI.

Over one of the Chimneys there is a *small Model* of His Majesty on horseback by *Signor Carlini*, and over the other a *Cast of a Slayed Horse*, the Original of which, a bronze in great esteem, is to be seen in the Villa Mattei at Rome, supposed to have belonged to some ancient School of Anatomy.

*Upper Part
of the House.*

*CIPRIANI's
Chiaroscuro.*

Having now explained as well as I could all that is to be remarked in the State-apartment of the Royal Academy, we proceed to the Attick floor by two flights of steps, above the half-space of which is seen a painting considerably large in chiaro-scuro by *Signor Cipriani*, a noble specimen of that Gusto of the Antique, which has long secured to him the esteem of the most intelligent. The subject of it is *Minerva visiting the Muses on Mount Parnassus*, who show the Goddess the beauties of their abode, and supplicate her favour. See the fifth Book of *Ovid's Metamorphosis*. Nothing more apposite could be thought of for the place; and the application of that subject to it is quite obvious, that Artists will rise to excellence in proportion to the extension and variety of their knowledge, whereof Minerva and the Muses are the symbol.

At one end of this Painting, in a circular Niche, is placed an *antique Colossal Bust of Jupiter*, the original of which is in the Vérospi-Palace at Rome, and at the other end one of *Niobe* from the celebrated *Group* already mentioned.

The Attick Landing is decorated with columns and pilasters of the Corinthian order, forming at one end the entrance to the Keeper's apartments, at the other that to the Secretary's, and in the center the entrance to the Exhibition-Rooms by an open Screen of columns. The Entablature and other parts of the order, are very correctly designed and executed with the greatest neatness. The Soffit of the Stair, with the Sky-light, and parts surrounding, are all well studied, and unite well with the Order that supports them; the whole forming a very pleasing piece of scenery, in which symmetry, just proportions, and agreeable forms have been scrupulously attended to, in spight of many difficulties, which some oddness in the locality threw in the way of the Architect.

The Anti-Exhibition-Room is about 25 feet square by 19 feet high, and comprehends the Attick and Garret-stories. It is well lighted, and neatly decorated. Its upper parts being in the roof, give it a singular form; yet not a disagreeable one, nor irregular; but subtilly contrived to conceal the awkwardness of the situation, and render it fit for the intended purpose.

*First EXHIBITION-
ROOM.*

The Entrance from this to the Great Exhibition-Room, is a Composition part real, part painted, to correspond with the entrance opposite, that leads from the Stair to the Anti-Room. Circular niches, containing ancient *Busts*, answer to the circular windows on the opposite side, and Pilasters to the opposite Columns. Their Entablature is the same, as is likewise the large

large Tablet occupying part of it, upon which, on this side, is represented in chiaro-scuro a *Sacrifice to Minerva*, the poetical Divinity of the Place: on the other side is represented the *Marriage of Cupid and Psyche*, or Union of the Soul and Body, taken from the famous antique Cameo now in the possession of his Grace the Duke of Marlborough; an Emblem of the mental and executive faculties requisite to constitute a perfect Artist.

Above the Order is represented an open Window with a distant sky, seen through it, before which is placed a Group painted in chiaro-scuro, so as to unite with, and serve as a finishing to the Architecture beneath it. The Group represents Painting and Sculpture supporting a Medallion of their Majesties, decorated with laurel and flowers, which fall in festoons on each side, serving to adorn and unite the Composition. This Group, as well as the two Tablets, are the work of Signor Rigaud, a very ingenious Artist Signor RIGAUD. established here, whose abilities as a portrait, historical, and ornamental Painter have been very useful on many occasions. Of the two mentioned Busts in the Niches, one represents *Marcus Aurelius*, the other *Antoninus Pius*, if I am not mistaken.

Over the Door that gives entrance to the Great Exhibition-Room, is seen this Greek Inscription ΟΥΔΕΙΣ ΑΜΟΥΣΟΣ ΕΙΣΙΤΩ, which means, *Let no Stranger to the Muses enter.* It was suggested, as I am told, by the learned Physician Sir George Baker, who took it from that famous one over the Door of Plato's Library, Οὐδεὶς ἄλλως εἰσιτω μηπότος, *let no Stranger to Geometry enter.*

This Great Exhibition-Room is, I believe, the largest, and certainly the best of that sort in London, as the light is every where good and equal, and its height bearing a due proportion to the other dimensions, which seldom is the case. Its length is 53 feet, its width 43, and its height 32, including the lantern, which is a masterly piece of mechanism, supported on very strong trusses concealed in the coves of the Room and in the divisions of the four *Dioclesian Windows*, so called from their being found in the ruins of *Dioclesian's Baths* at Rome. The whole is framed of timber, and covered on the outside with copper.

As the Pictures of the Exhibition were to be the great ornament of the place, very few decorations are introduced on any part of the Room, that the attention of the Beholders might not be called off from the main object. A few however have been bestowed round the foot of the Lantern and in the Cieling, at the four Angles of which are painted in chiaro-scuro Groups of Boys employed in the Arts of Painting, Sculpture, Architecture, and Geometry, that fill the Spandrels of a large oval foliage-frame, surrounding a space supposed to be open in the center, through which is seen a very well executed sky, much more properly introduced there, than the finest Picture would have been, for the alledged reason. This whole performance came from the masterly hand of *Mr. Catton.*

Mr. CATTON.

Such was.

Such are the embellishments of this new Seminary of Arts, and such the Models it contains for its improvement, the Originals of which have long been the delight and wonder of Mankind. Let us confidently hope in the present hour of Royal Patronage, that productions of equal perfection will soon be added to them by the rising genius of the English School.

F I N I S.



